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with this address, David Mannes spoke of the concerts at the Metropolitan Museum, as did also Edward Robinson. Mr. Surette, having compared the fine swing of the artillery song known as the "caisson song" with mincing, popular music, Mr. Mannes also brought out the fact that in the camps the soldiers demanded good music.

The attendance at the sessions of the Convention varied from 301 to 425. There is no doubt whatever that the general subject of war memorials and their adequate treatment from an aesthetic point of view was made to appear in its proper light to representatives from many parts of the country where formerly the problem had not been approached with a real understanding. In addition to the importance of music in museums, the various relationships between art and manufacture and labor and the importance of the work of the Federation in preaching the gospel of art throughout the country, were also brought out by the Convention.

R. F. B.

#### PORTRAITS OF M. AND MME. LEBLANC BY INGRES

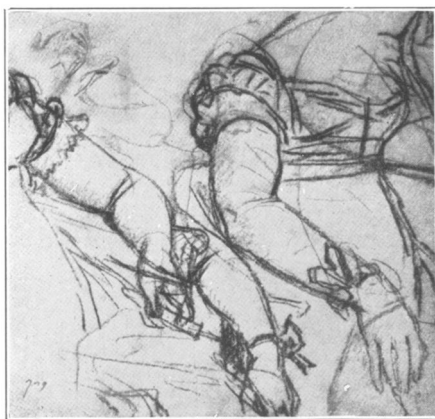
INGRES drew with intense pleasure the graceful figure of Mme. Leblanc, her hands particularly, which were the most beautiful in the world. Twenty studies in the Museum of Montauban have to do with the painted portrait of Mme. Leblanc whose pretty, expressive head faces the spectator, and whose admirable hands are well in evidence. Before painting the arms the artist drew them separately, then together, first uncovered, then with mittens, then again with the right hand on the arm of the Empire chair—the left drawn twice in the position of the portrait, resting on the left leg.

"In like manner Ingres returned several times to the charming visage; a stumped drawing of the head and two rapid crayons of a singular vivacity tell plainly enough of the joy that the work gave him.

"Two studies only relate to the portrait of M. Leblanc seated in a huge arm-chair.

"Mme. Leblanc appears charming in the painted portrait. Her attitude has an

easy grace, with a certain pride in the erect head on the lovely uncovered neck. One arm is leaning on the back of her chair; the other stretches out on her knees. One sees entirely the drawing of the hands. The gracious head is framed with her curling hair that a ribbon knotted at the right holds in place. Her dress is half décolleté with puffed sleeves. The indispensable shawl is thrown over the arm of her chair. Flowers have been placed near her on a little round table. The ensemble is exquisite. M. Leblanc is seated side-



STUDIES FOR THE PORTRAIT OF  
MADAME LEBLANC  
BY INGRES

ways in an office chair. His left arm rests on the corner of a table covered with a carpet on which are seen an inkstand, papers, and books. His right hand, resting on his crossed knees, holds a half-open book. His dress is unstudied, his clothes marked by the creases of use. A large neckerchief is about his shoulders. The painter caught him at his work, somewhat lost in reflection. His expression of concentration shows a man absorbed in his researches, his combinations. This personage so preoccupied in the success of his undertakings forms a somewhat sober, even a gruff contrast to the seductive person, smiling, flowered, jewelled, bearing his name, who faces him."

This delightful description of the pair of portraits of M. and Mme. Leblanc by

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PORTRAIT OF MONSIEUR LEBLANC  
BY INGRES

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Ingres<sup>1</sup> which are now shown in the Room of Recent Accessions, is taken from the book on the artist by Lapauze, pp. 213, 214. They were bought in Paris at the sale of the Degas Collection in March, 1918, at the time of the last great German offensive, and were stored in France until their transportation to this country could be accomplished without risk.

The pictures were painted in 1822-23 at Florence, where Ingres had gone in 1820 after his stay of fourteen years in Rome. He was forty-four or forty-five years old at the time of their execution but had not yet won general recognition. The Vow of Louis XIII, his first signal success, dates from these same years. It was shown in the Salon of 1824 and marks the beginning of his long pre-eminence in French art.

His style, throughout his whole artistic career of seventy years of production, remained remarkably consistent. Naturalism was its foundation and his earliest works, inspired by his master, David, and the Englishman, John Flaxman, announced the direction along which he was to proceed. There is an attractive and naïve archaism about these early pictures. During his stay in Rome he absorbed qualities from certain Pre-Raphaelite painters, noticeably from the great classicist of the fifteenth century, Andrea Mantegna. From the time he went to Florence until the end of his life, Raphael was his supreme model. His confidence in his principles never faltered and toleration was no virtue in his eyes. Each of his canvases is a confession of faith, dogmatic and defiant like that of an early saint.

<sup>1</sup>Companion portraits, painted in oil on canvas. Purchase, Wolfe Fund, 1918. M. Leblanc, h. 47 $\frac{3}{8}$  in.; w. 37 in.; signed on the paper on the table at the right: Ingres Pinx. Mme. Leblanc, h. 47 in.; w. 36 $\frac{1}{2}$  in.; signed and dated on the chair rail, lower left-hand corner: Ingres P. flor 1823.

He was not great in depicting emotion nor did he seem able in all instances to coordinate his more ambitious pictures into a unified whole; but his simpler works of quiet poses, his portraits, and his drawings are among the masterpieces of modern art. He needed a model before him to bring out all his skill; naturalism, refined and simplified by an exquisite style, was his supreme quality. Successful in representing all things he could see, he was a great painter of still life. A realist, said Charles Blanc, could not copy more skillfully the accessories that appear in his pictures, and among the half-dozen examples he mentioned to prove his point, he cited the shawl in the portrait of Mme. Leblanc.

The pictures are in their old frames and practically in untouched condition. The blacks have cracked in M. Leblanc's coat and in Mme. Leblanc's dress—due probably to a siccative which the artist mixed with these slow-drying colors; her portrait besides has suffered slight abrasions. Degas would never allow the paintings to be restored in any way, and while they are in no danger, nothing will be done to them here.

It is pleasant to think that our pictures belonged to so great an artist as Degas and that he treasured them as he did—more than any of his belongings, as a matter of fact. One can guess how they inspired him, and cheered the times "when his thoughts were heavy upon him." Theirs is a proud history! And now, after their stay in the dusty studio at Montmartre, they find their resting place in our Museum, as ready here as there to charm, to teach, to console. Truly a work of art is like the never-empty magic pitcher of the fairy tale, from which all the travelers drank their fill, as often as they pleased.

B. B.



PORTRAIT OF MADAME LEBLANC  
BY INGRES